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INTERNATIONAL THEATRE EXHIBITION



CATALOGUE



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INTERNATIONAL THEATRE EXHIBITION

DESIGNS AND MODELS
FOR
THE MODERN STAGE

VICTORIA & ALBERT MUSEUM, South
Kensington
JUNE 3 — JULY 16, 1922

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- (a) General Advisory Committee.
- (b) Selection Committee.
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- (f) Patrons.

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LOAN STACK

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The painted proscenium on the staircase and the decoration of the doorways has been carried out by Mr. Capey and other students in the Royal College of Art.

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Martin Hardie, Esq.	

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	Percy B. Ingham, Esq.
	Norman Macdermott, Esq.

Before the Exhibition could be brought from Amsterdam it was necessary to secure a considerable sum for expenses. The British Drama League opened a Fund for this purpose, and thanks are due to the above patrons and to all those others who made prompt and generous donations.

INTRODUCTION

IN writing this Introductory Note my main purpose is to explain the origin of the International Theatre Exhibition, and how it came to find a home in the Victoria and Albert Museum.

In the course of last year a small number of theatre designs and models (which we hope will become the nucleus of a much larger permanent collection) were exhibited in the Department of Engraving, Illustration and Design. This somewhat meagre representation of Theatre Design, which was the best the Museum could supply, led to suggestions in the press and elsewhere that the Museum should hold an Exhibition of Theatrical Art on a much larger scale. At the time, however, seeing that an important Exhibition of this nature was being organised at Amsterdam, no immediate action was taken; but when the Amsterdam Exhibition opened, Mr. Martin Hardie (Keeper of the Department of Engraving, Illustration and Design) was sent, with the approval of the Board of Education, to inspect the Exhibition, and to report on its nature and scope.

The undoubted success of the Amsterdam Exhibition, which owed much to the energy and enterprise of Heer H. T. Wijdeveld, led to a movement in this country, notably on the part of Lord Howard de Walden, acting as President of the British Drama League, to transfer the Exhibition to London. The Society of West-End Theatre Managers and the Actors' Association promised support. Mr. Gordon Craig, who was working at Amsterdam in close co-operation with Mr. Wijdeveld and the Dutch Committee, gave strong support to this scheme. In order to concentrate the various efforts that were being made, and to permit general discussion of the possibilities, a meeting was held at the Museum on February 23rd last, to which representatives of the British Drama League and other Associations, as well as leading Play-wrights, Managers, Actors, Artists and others connected with the Stage were invited. It gave me much pleasure when presiding at that meeting to announce that the President of the Board of Education was prepared to welcome the idea of transporting the Exhibition to London, and of allowing the Museum to offer the hospitality of its

galleries to British and foreign exhibitors. It was understood, however, that while the Museum would give the necessary space and be responsible for all matters relating to administration, the Exhibition could not be held at the Government's expense, and must be open free to the public. Lord Howard de Walden, on behalf of the British Drama League, offered to raise a fund, for which he had already found several generous supporters, to cover the necessary expenses, and a definite decision was arrived at that the Exhibition should be held at the Victoria and Albert Museum.

It is, we feel, particularly appropriate that this Exhibition, the first International Exhibition of this nature which has been held in England, should find a home in this Museum. The Museum is the officially constituted centre and home for all branches of Industrial Art and Design, and there is, obviously, no branch of Art covering quite so wide a field as the Theatre, which touches Architecture, Painting, Design, and Decoration in many forms. In this country, as on the Continent, there has been, during recent years, a serious and noteworthy progress in the treatment of dramatic scenery and stage setting ; and we hope that this Exhibition, by co-ordinating similar efforts made in other parts of the World, will set new standards before the public eye, and will serve a highly useful purpose in the encouragement of what is a very definite and very active branch of British Art and Design.

The Exhibition will speak for itself. It might be added that efforts have been made, wherever practicable, to extend and enlarge its scope. The British and American Sections are notably more complete than they were at Amsterdam.

The Museum has gladly undertaken the administration of the Exhibition, but the work could not have been carried out without the invaluable help given by special Committees chosen from those who are prominently connected with Theatrical Art and the production of plays. Whatever success the Exhibition may achieve will be largely due to the hearty co-operation and enthusiastic support of those whose names are given on the preceding pages.

In the preparation of this Catalogue Mr. Martin Hardie has received valuable assistance from Mrs. P. E. Richards and Miss K. Sproule.

CECIL HARCOURT SMITH,

Director.

FOREWORD

TWENTY to thirty years ago, some of us in the European Theatre felt that we could bring to the entertainment of the people something they might like to have.

Entertainment can grow as dull as anything else, and we thought that here and there the Theatre was showing signs of growing dull. So we set to work.

The drawings, models, plans, masks, and marionettes shown here are part of the results of our labour.

Out of about 900 pieces exhibited here, at least two-thirds have been carried out in large on the stages in America, Austria, Belgium, England, France, Germany, Holland, Italy, Poland, Russia and Switzerland. In most of these lands the play-writer and the actor have welcomed our ideas—for it is *ideas* which we have brought to the Theatres, not merely sceneries and pictures.

A new way of looking at an old thing—this was our principal idea, and this idea has freshened up that part of entertainment which was growing dull.

Ours was no hideous “revolution”—no pompous “reform.” We just made some most ordinary and desirable changes.

We based our changes on some of the oldest and best traditions known to mankind, though we rejected that ancient, and for some unknown reason, respected Tradition which orders you to “do as was done last time.”

We began to build our theatres differently, we set our stages with different scenes, and we acted our old and new plays differently—not in every land or in every city, but in nearly every land and in most cities.

And this Exhibition is held in London so that England may prepare to do not merely what other lands have already done—but much more.

GORDON CRAIG.

CATALOGUE

OF THE INTERNATIONAL THEATRE EXHIBITION, VICTORIA AND ALBERT MUSEUM, JUNE 3—JULY 16, 1922.

ROOM I—GREAT BRITAIN

HARRIS, George W.

- 1 Design for Set Scene for an Eastern Play.
- 2 Design for Painted Drop-scene for the Pantomime, "Sindbad the Sailor."

ANDERSON, Percy.

- 3 Costume Design for the Rajah of Chutneypoor in "The Nautch Girl."
Produced at the Savoy Theatre, 1891.
Presented to the Museum by R. D'Oyly Carte, Esq.
- 4 Costume Designs for "The Yeoman of the Guard."
Produced at the Savoy Theatre, 1888.
Presented to the Museum by R. D'Oyly Carte, Esq.
- 5 Costume Design for a Mannequin in "Chu Chin Chow."
Produced at His Majesty's Theatre, 1916.
Presented to the Museum by Mrs. and Mr. Oscar Asche.
- 6 Costume Design for Haji in "Kismet."
Produced at the Garrick Theatre, 1910.
Presented to the Museum by Mrs. and Mr. Oscar Asche.
- 7 Costume Designs for the Husband and Abdullah in "Chu Chin Chow."
Produced at His Majesty's Theatre, 1916.
Presented to the Museum by Mr. and Mrs. Oscar Asche.
- 8 Costume Design for Aumerle in "King Richard II."
Produced at His Majesty's Theatre, 1908.
Presented to the Museum by Miss Viola Tree.
- 9 Costume Design for Malvolio in "Twelfth Night."
Produced at His Majesty's Theatre, 1901.
Presented to the Museum by Miss Viola Tree.
- 10 Costume Design for Currie in "The Nautch Girl."
Produced at the Savoy Theatre, 1891.
Presented to the Museum by R. D'Oyly Carte, Esq.
- 11 Costume Design for the Duchess of Plaza-Toro in "The Gondoliers."
Produced at the Savoy Theatre, 1889.
Presented by R. D'Oyly Carte, Esq.
- 12 Costume Designs for Jupiter and Hans Styx in "Orpheus in the Under-ground."
Produced at His Majesty's Theatre, 1911.
Presented to the Museum by Miss Viola Tree.

HARRIS, George W.

- 13 Design for Act II, Scene I, of "Will Shakespeare" (by Clemence Dane).
Produced at the Shaftesbury Theatre, 1921.
- 14 Costume Design for the Dream King in "Fifinella."
Produced at the Scala Theatre, 1920.
- 15 Costume Design for Queen Elizabeth in "Will Shakespeare."
Produced at the Shaftesbury Theatre, 1921.
- 16 Costume Design for the Dream Merchant in "Fifinella."
Produced at the Scala Theatre, 1920.
- 17 Costume Design for Mary Fitton in "Will Shakespeare."
Produced at the Shaftesbury Theatre, 1921.
- 18 Costume Design for Male Chorister in "Fifinella."
Produced at the Scala Theatre, 1920.
- 19 Design for a Painted Cloth for a Music Hall.
- 20 Design for a Painted Cloth for a Music Hall.
- 21 Design for a Painted Cloth for a Music Hall.

SCHWABE, Randolph.

- 22 Costume Design for Lady of the Time of Charles II, for "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.
- 23 Costume Design for Gentleman, 1820, for "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.
- 24 Costume Design for a Tudor Lady in "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.
- 25 Costume Design for Ballet, "Marie Antoinette."
Produced at the Coliseum, 1922.
- 26 Costume Design for a Tudor Gentleman in "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.
- 27 Costume Design for Lady, 1820, for "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.
- 28 Costume Design for a Gentleman of the Time of Charles II, for "The Enchanted Cottage."
Produced at the Duke of York's Theatre, 1922.

PENROSE, Alec.

- 29 Design for Setting for "Troilus and Cressida": Final Scenes on Battlefield.
Produced by the Marlowe Society at the A.D.C. Theatre, Cambridge, March, 1922. To be revived at the Everyman Theatre, June 19-24th, 1922.

- 30 Design for Stage Setting for "Troilus and Cressida": Troy, a Street (showing steps and proscenium doors to apron stage used throughout the play).
Produced by the Marlowe Society at the A.D.C. Theatre, Cambridge, March, 1922. To be revived at the Everyman Theatre, June 19-24th, 1922.
- 31 Design for Setting of "Troilus and Cressida": Battlefield between Troy and Grecian Camp.
Produced by the Marlowe Society at the A.D.C. Theatre, Cambridge, March, 1922. To be revived at the Everyman Theatre, June 19-24th, 1922.

FRASER, Claud Lovat.

- 32 Costume Design for "Dr. Faustus" (by Marlowe).
- 33 Costume Design for Lady Wishfort in "The Way of the World" (by Congreve).
- 34 Costume Design for David Rizzio in "Mary Stuart."
- 35 Costume Design for Ophelia in "Hamlet."
- 36 Design for Stage Setting for "Mary Stuart."
- 37 Costume Design for a Witch in "Macbeth."
- 38 Costume Design for Mary in "Mary Stuart."
- 39 Costume Design for Coreb, a Spirit, in "The Merry Devil of Edmonton" (16th Century Play).
- 40 Design for Stage Setting for "Mary Stuart." Scene I. Mary's Room in Holyrood.
- 41 Costume Design for "King Lear."
- 42 Costume Design for Darnley in "Mary Stuart."
- 43 Costume designed for Madame Karsavina in "The Two Blackbirds" (Nursery Rhymes).

WOLMARK, Alfred A.

- 44 Costume Designs (4) for "Hamlet": Laertes, a Drummer, Torch-Bearer, Standard-Bearer.
- 45 Costume Designs (4) for "Hamlet": Cornelius, Voltimand, Hamlet, A Soldier.
- 46 Costume Designs (4) for "Hamlet": Horatio, Laertes, Polonius, Ophelia.
- 47 Costume Design for the Queen in "Hamlet."
- 48 Design for Stage Setting for "The Blue Bird" (by Maeterlinck).
- 49 Design for Stage Setting of "Timon of Athens," 1913.
- 50 Design for Stage Setting of Scene in "Timon of Athens," Banqueting Room in Timon's House, 1913.
- 51 Design for Stage Setting: "Venice."

WALEY, Rhoda F.

- 52 Design for Palace Scene in "Twelfth Night."
- 53 Design for Wood Scene, to be executed with curtains.
- 54 Design for Street Scene (Comedy).

LOCHER, R.

- 55 Costume Design for The Lady who came in a Carriage in "Village Fair."
Produced by the Greenwich Follies, New York, 1921.
- 56 Costume Design for The Lady who came on Horseback in "Village Fair"
Produced by the Greenwich Follies, New York, 1921.
- 57 Design for Stage Setting for "Village Fair."
Produced by the Greenwich Follies, New York, 1921.

BIDDLE, Marjorie.

- 58 Design for Scene: An Entrance Hall.

TRUE, Florence.

- 59 Design for Stage Setting for Act II, Scene I, "Macbeth."
- 60 Design for Stage Setting for "Riders to the Sea" (by J. M. Synge).
- 61 Design for Stage Setting for Act I, Scene VI, "Macbeth."

MILNE, Malcolm.

- 62 Design for Setting for "Callimachus."
Produced at the Haymarket Theatre, December, 1919.

HEMBROW, V. P.

- 63 Design for a Ballet.

DALE, Lawrence and Beatrice.

- 64 Costume Designs (10) for "The Noah's Ark."
- 65 Designs (4) for Scenery for "The Noah's Ark," by Lawrence and Beatrice Dale.
Produced Privately, 1915.

SHELVING, Paul.

- 66 Costume Design for Young Actor in "David Garrick" (by Reginald Somerville).
Produced at the Queen's Theatre, March 2nd, 1922.
- 67 Costume Design for "The Potter's Shop": Palace Guard.
Produced at the Birmingham Repertory Theatre.
- 68 Costume Design for a Dancer in Part II, "King Henry IV."
Produced at the Birmingham Repertory Theatre.
- 69 Costume Design for "The Potter's Shop": Chief Eunuch.
Produced at the Birmingham Repertory Theatre.

- 70 Costume Design for a Masker in Act I, "David Garrick" (by Reginald Somerville).
Produced at the Queen's Theatre, March 2nd, 1922.
- 71 Costume Design for "The Potter's Shop": Aza.
Produced by the Birmingham Repertory Theatre.
- 72 Design for a Cut-cloth for "The Potter's Shop": The Garden of a Thousand Trees.
Produced by the Birmingham Repertory Theatre.
- 73 Costume Design for "Othello": Desdemona.
Produced at the Birmingham Repertory Theatre.
- 74 Costume Design for "The Witch": The Leader of the Town Guard.
Produced by the Birmingham Repertory Theatre.
- 75 Costume Design for "Othello": Roderigo.
- 76 Costume Design for "The Potter's Shop": Nijam-el-Ahmed.
- 77 Costume Design for an Actor in Act III, "David Garrick" (by Reginald Somerville).
Produced at the Queen's Theatre, March 2nd, 1922.
- 77A Mask.

LOWY, May.

- 78 Figure Study: Gentleman of the 18th Century.
- 79 Figure Study: Masked Gentleman.

ZINKEISEN, Doris.

- 80 Design for Stage Setting for "Hamlet" (Act I, Scene I).
- 81 Design for Programme Cover.
- 82 Design for Stage Setting for "Strife" (by John Galsworthy).
- 83 Designs (2) for Stage Settings for "Make Believe" (by A. A. Milne):
 The Drawing-room of the Hubbard Family; Outside the Hubbards' House.
Produced at the Playhouse, Liverpool, December, 1921.

NASH, Paul.

- 84 Designs for Costumes (6 in 1 frame) for "King Lear's Wife" (by Gordon Bottomley).
- 85 Design for Drop-Curtain.
- 86 Design for Stage Setting for "The Truth About the Russian Ballet" (by Sir James Barrie).
Presented to the V. and A. Museum by some friends of the Museum.
- 86A Designs for Costumes (4 in 1 frame) for "The Truth About the Russian Ballet" (by Sir James Barrie).
- 87 Scene Drawn from a Model and representing "A Platform by the Sea, Night."

GARSDIE, John.

- 88 Costume Design for Dona Sirena in "The Bonds of Interest."
Produced at Everyman Theatre, September, 1920.
- 89 Costume Design for Queen Isabella in "Richard II."
Produced at "The Old Vic," October, 1921.
- 90 Costume Design for the King in "Richard II."
Produced at "The Old Vic," October, 1921.
- 91 Costume Design for Leander in "The Bonds of Interest."
Produced at Everyman Theatre, September, 1920.
- 92 Costume Design for Crispin in "The Bonds of Interest."
Produced at Everyman Theatre, September, 1920.
- 93 Costume Design for Sylvia in "The Bonds of Interest."
Produced at Everyman Theatre, September, 1920.

RUTHERSTON, Albert.

- 94 Costume Design for Miss Lillah McCarthy as Hermione in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Presented to the Museum by Miss Lillah McCarthy.
- 95 Costume Design for Time in "A Winter's Tale."
Produced at the Savoy Theatre, 1912. Lent by Miss Lillah McCarthy.
- 96 Costume Design for Attendant to Hermione in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Lent by Miss Lillah McCarthy.
- 97 Costume Design for Florizel (No. 1 Dress) in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Lent by Miss Lillah McCarthy.
- 98 Costume Design for Mercure in the Ballet, "Le Réveil de Flore."
Produced at the Palace Theatre Special Matinée, 1913, and in New York, and during Madame Pavlova's Season in the Americas, 1915-1918.
- 99 Costume Design for M. Volinin as Zephyr in the Ballet. "Le Réveil de Flore."
Produced at the Palace Theatre, Special Matinée, 1914, and in New York, and during Madame Pavlova's season in the Americas, 1915-1918.
- 100 Costume Designs for two Figurantes in Madame Anna Pavlova's Ballet, "Le Réveil de Flore."
Produced at the Palace Theatre Special Matinée, 1914, and in New York, and during Madame Pavlova's season in the Americas, 1915-1918.
- 101 Costume Designs (2) for a Satyr and a Bacchant in the Ballet, "Le Réveil de Flore."
Produced at the Palace Theatre Special Matinée, 1914, and in New York, and during Madame Pavlova's Season in the Americas, 1915-1918.
- 102 Costume Design for Miss Lillah McCarthy as Jennifer in "The Doctor's Dilemma."
Produced at the St. James's Theatre, 1913.
- 103 Design for Scenic Cloth (to hang in folds), for Madame Anna Pavlova.
Presented to the Museum by C. L. Rutherford, Esq.

- 104 Working Design for Cut-Cloth in "Androcles and the Lion," (by Bernard Shaw), Act I, Scene I : Forest Scene.
Produced at the St. James's Theatre, 1913, and in New York, 1914.
- 105 Costume Design for Autolycus in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Lent by Miss Lillah McCarthy.
- 106 Costume Design for Camillo in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Lent by Miss Lillah McCarthy.
- 107 Costume Design for Paulina in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
Lent by Miss Lillah McCarthy.
- 108 Costume Design for Madame Anna Pavlova as "Poupée."
Produced in New York, 1914.
- 109 Costume Design for Madame Anna Pavlova as Flore in "Le Réveil de Flore."
Produced at the Palace Theatre Special Matinée, 1914, and in New York, and during Madame Pavlova's Season in the Americas, 1915-1918.
- 110 Costume Design for Madame Anna Pavlova as "Amazon."
Produced in New York, 1914.

RICKETTS, Charles, A.R.A.

- 111 Costume Design for Attendant in "Judith."
- 112 Costume Design for Servants of the Queen in "The Death of Tintagille" (by Maeterlinck).
Produced at the Abbey Theatre, Dublin.
- 113 Design for Stage Setting of "Eumenides."
- 114 Costume Design for Drunken Ancestor in "The Betrothal" (by Maeterlinck).
Produced at the Gaiety Theatre, 1921.
- 115 Costume Design for Sick Ancestor in "The Betrothal" (by Maeterlinck).
Produced at the Gaiety Theatre, 1921.
- 116 Design for Drop-scene for Act III, "The Betrothal" (by Maeterlinck).
Produced at the Gaiety Theatre, 1921.
- 117 Design for Stage Setting for Act III, "The Betrothal" (by Maeterlinck).
Produced at the Gaiety Theatre, 1921.
- 118 Design for Drop-scene in Act II, "The Betrothal" (by Maeterlinck).
- 119 Design for Stage Setting for "Salome."
Produced at Tokio, 1922.
- 120 Design for Stage Setting for "Salome."
Produced at the National Sporting Club, 1906.
- 121 Design for Stage Setting for Act II of "Parsifal."
- 122 Costume Design for the King in "The King's Threshold."
- 123 Costume Design for Goneril in "King Lear."

WILKINSON, Norman (of Four Oaks).

- 124 Costume Design for Snout as the Wall in "A Midsummer Night's Dream."
Produced at the Savoy Theatre, 1913.
- 125 Costume Design for Snug as Lion in "A Midsummer Night's Dream," 1913.
Produced at the Savoy Theatre, 1913.
- 126 Costume Design for Flute as Thisbe in "A Midsummer Night's Dream," 1913.
Produced at the Savoy Theatre, 1913.
- 127 Costume Designs for "Luria" (by Robert Browning): Jacopo, 1913.
- 128 Costume Design for "The Trojan Women": Andromache.
Produced in the United States, 1915.
- 129 Costume Design for Viola in "Twelfth Night."
Produced at the Savoy Theatre, 1912.
- 130 Design for Curtain for "Twelfth Night."
Produced at the Savoy Theatre, 1912.
- 131 Designs (2) for Curtains in "A Midsummer Night's Dream."
Produced at the Savoy Theatre, 1913.
- 132 Sketch Design for the First Scene in "A Midsummer Night's Dream."
Produced at the Savoy Theatre, 1913.
- 133 Costume Design for Bottom as Pyramus in "A Midsummer Night's Dream."
Produced at the Savoy Theatre, 1913.
- 134 Costume Design for Viola in "Twelfth Night."
Produced at the Savoy Theatre, 1912.
- 135 Design for a Property Vase in "A Winter's Tale."
Produced at the Savoy Theatre, 1912.
- 136 Design for Folded Curtains for "A Midsummer Night's Dream."
Produced at the Savoy Theatre, 1913.
- 137 Costume Design for Luria (last dress) in "Luria" (by Robert Browning).
- 138 Costume Design for Luria (first dress) in "Luria" (by Robert Browning), 1913.
- 139 Costume Design for a Courtier in "Twelfth Night."
Produced at the Savoy Theatre, 1912.
- 140 Costume Design for Hecuba in "The Trojan Women."
Produced in the United States in 1915.
- 140A Mask Designed for Pallas Athene in "Iphigenia in Tauris."

FAULKNER, Alma.

- 141 Costume Design for "The Rabbit Princess." 1922.
- 142 Costume Designs (2) for "The Bluebeard Touch."
Produced at the Apollo Theatre, London, September, 1921.
- 143 Costume Design for "The Rabbit Princess." 1922.
- 144 Costume Designs (2) for "Mary Stuart." 1921.

ATKINSON, Robert.

145—148 Designs (4) for Decoration of the Regent Theatre, Brighton.

THOMPSON, J. Denton.

149 Design for the Ghost Scene in "Hamlet."

SIME, Sidney H.

150 Design for Stage Setting for "Children of Don," Prologue. Scene I.

151 Design for Stage Setting for "The Pretenders."

152 Costume Designs.

153 Design for Stage Setting for "The Pretenders."

154 Design for Scene in "The Pretenders."

155 Design for Stage Setting for "The Pretenders."

156 Costume Designs.

Nos. 150—156 presented to the Museum by Lord Howard de Walden.

RUMBOLD, Hugo.

157 Costume Design for An Old Lady in the Ball-room Scene in "The Marriage of Figaro."

Produced at the Theatre Royal, Drury Lane, and at Covent Garden.

158 Costume Design for Doctor Bartollo in "The Marriage of Figaro."

Produced at the Theatre Royal, Drury Lane, and at Covent Garden.

159 Costume Design for Count Almaviva in "The Marriage of Figaro."

Produced at the Theatre Royal, Drury Lane, and at Covent Garden.

160 Costume Designs (6) for "Jeames Yellowplush": Mamma, Angelina, A Spurious Foreign Nobleman, A Gentleman of Distinction, A Gentleman of Distinction, The Polka.

Produced at the Prince of Wales' Theatre. Lent by Mrs. J. Melvill.

160A Costume Designs (3) for "Patience" and "The Critic."

SWAN, James H., and GEOFFREY, Norman (Architects).

161 Half-scale Model of the Theatre of the Royal Academy of Dramatic Art, Bloomsbury.

Model of building executed by J. Panichelli. Stage model executed by J. W. Cawdery & Co.

161A Plan.

161B Elevation and Sections.

DULAC, Edmond.

162 Mask for the Young Man in "At the Hawk's Well" (by W. B. Yeats).

163 Mask for the Old Man in "At the Hawk's Well" (by W. B. Yeats).

REBURN, Lilian.

164 Mask for "The Loves of the Elements."

Produced by the Unnamed Society, 1919.

ROOM II.

DRAWINGS, ETCHINGS AND MARIONETTE WOODCUTS.

CRAIG, Edward Gordon.

171—180

Group of 20 Etchings. Designs for the Scene. 1907.

181 Photograph of Gordon Craig by E. O. Hoppé, Esq.

APPIA, Adolphe.

182 Design for Stage Setting for "Rheingold," Walhalla.

183 Design for Stage Setting, "Projet d'espace."

184 Design for Stage Setting for "Antigone," Grotto funèbre.

185 Design for Stage Setting for The Workshop of Prometheus in "Prometheus."

186 Design for Stage Setting for "Parsifal."

187 Design for Stage Setting of Act III of "Prometheus." The Workshop destroyed.

188 Design for Stage Setting for end of Act III of "The Valkyries."

189 Design for Stage Setting: The Sacred Forest, Act I, "Parsifal."

190 Design for Stage Setting for "Orpheus," by Von Glück.

191 Design for Stage Setting: The Dungeon of Klingsor, Act II, "Parsifal."

192 Design for Stage Setting: The Rock of the Valkyries in "The Valkyries."

193 Design for Stage Setting: The Field of Flowers (Act III) in "Parsifal."

194 Design for Stage Setting for "Orpheus."

195 Design for Stage Setting for "Echo and Narcissus."

196 Design for Stage Setting for "Tristan." Act III.

197 Design for Stage Setting: The Elysian Fields in "The Valkyries," by Von Glück.

198 Design for Stage Setting.

199 Design of Stage Setting for "Prometheus," Act II. L'Ile Heureuse.

CRAIG, Edward Gordon.

200—202

Roman Actors (3). 1908.

203 Susannah. 1908.

204 1st Elder. 1908.

205 Girl with Ball. 1908.

206 2nd Elder. 1908.

- 207 Moses. 1909.
- 208 Culture, Kultur, Cultura and Co. 1915.
- 209 Hamlet and the Ghost.
- 210 Priest. 1908.
- 211 Lust. 1909.
- 212 Fear. 1908.
- 213 Beast. 1914.
- 214 Beauty. 1914.
- 215 Footlights for "Hamlet."
- 216 Acis.
- 217 Girl with Stick.
- 218 Costume Design for "Peer Gynt." 1890.
- 219 "The Blind Man" in "Baile's Strand" (by W. B. Yeats). 1912.
- 220 Cuchulain. 1914.
- 221 Stage Setting for "Hamlet." 1910.
- 222 Stage Setting for "The Tempest."
- 223 Stage Setting for "Hamlet."
- 224 Stage Setting for "Electra."
Lent by Mrs. R. Bevan Williams.
- 225 Design for an Open Air Theatre. 1910.
- 226 Stage Setting for "The Tempest."
- 227 Stage Setting for "Hamlet."
- 228 Lorenzo. 1909.
- 229 Stage Setting for Irish Play: "On Baile's Strand."
- 230 Stage Setting for "Hamlet." Last Act.
- 231 Young Gobbo. 1909.
- 232 "The Ghost" (in "Hamlet"). 1891.
- 233 Costume Design for "Much Ado About Nothing."
- 234 An Actor, Hamlet. Act II, Sc. 2.
- 235 Stage Setting for "Hamlet." Act I, Sc. 1.
- 236 Black Girl. 1914.
- 237 Dancing Girl. 1907.
- 238 Hunger. 1908.
- 239 Hecuba. 1908.
- 240 Group of Eight Men. 1908.
- 241 Electra. 1908.
- 242 Eve. 1915.
- 243 Iphigenia. 1908.
- 243A (*In centre of room.*) Screens. Three Inventions. 1922.

ROOM III.

MODELS

CRAIG, Edward Gordon.

244 "Hamlet" (last Act).

245, 246 Two Models for "Hamlet."

WILKINSON, Norman (of Four Oaks).

247 Setting for the Phoenix Society Productions. 1921.

248 "Macbeth," Scene, The Murder of Duncan. 1912.

249 "The Faithful" (by John Masfield).

Produced by the Incorporated Stage Society, 1919.

VENESS, W. S.

250 "Two Blind Beggars and One Less Blind" (by Philip Moeller).

Produced at the Everyman Theatre, Hampstead.

RUTHERSTON, A.

251 "Le Mariage Forcé" (by Molière).

Produced at the St. James's Theatre, 1913.

252 "Androcles and the Lion" (by Bernard Shaw), Act III, Scene 3.
(One side of a double scene. The platform behind the inner proscenium revolved between the pillars to give a rapid change to the interior scene of which the side shown is the exterior).

Produced at the St. James's Theatre, 1913, and in New York, 1914.

TRUE, Florence.

253 Arrangement of Curtains for a Forest Scene.

256 "Macbeth," Act I, Scene 1.

NASH, Paul.

254 "King Lear's Wife" (by Gordon Bottomley).

255 "Gruach" (by Gordon Bottomley). (The scene is lit by the fire-light and a glimmer from the snow outside.)

SHELVING, Paul.

257 "The Witch," Act II (by H. Wiers-Jenssen).

Produced at the Birmingham Repertory Theatre, February 27th, 1920.

258 "The Witch," Act I (by H. Wiers-Jenssen).

Produced at the Birmingham Repertory Theatre, February 27th, 1920.

BERNARD, Oliver P.

259 Design for a Modern Proscenium and Stage Setting of a Cloister Scene.

259A The Hall of Chance, for "Whirligig."

Produced at the Palace Theatre, 1919.

FAGAN, James Bernard.

260 Street Scene from "The Singer of Shiraz."

261 "Heartbreak House" (Act I).

262 Indian Scene from "The Singer of Shiraz."

HARRIS, George W.

263 "The Wonderful Visit": Act III.

Produced at St. Martin's Theatre, London, February, 1921.

COOK, Job.

264 Mountain Pass.

HARRIS, George W.

265 Scene for Modern Comedy.

Produced at St. Martin's Theatre, London.

WALEY, Rhoda F.

266 "Twelfth Night": Palace Scene.

HARRIS, George W.

267 Model for Scene, afterwards altered for Wylie and Tate.

Produced at the London Hippodrome, 1922.

BIDDLE, Marjorie.

268 "A Forest."

LOWY, May.

269 Street Scene.

ZINKEISEN, D.

270 "Make Believe" (by A. A. Milne), Scene 4: The Court of Father Christmas.

Produced at the Playhouse, Liverpool, December 23rd, 1921.

HEATH, C. Noël.

271 "Setna, a Tale of Ancient Egypt" (by N. and D. Heath and B. Murray).
Final scene.

MONCK, Nugent, and SMYTH, Owen P.

272 Reconstructed Elizabethan Stage Set for "Twelfth Night."

Produced at the Maddermarket Theatre, Norwich, April 24th-29th, 1922.

273 Maddermarket Theatre Stage, a Reconstructed Elizabethan Stage.

THOMPSON, J. Denton.

274 A Suggestion for Light Opera.

275 False Proscenium and Boudoir Scene for "Ring Up."

Produced at the Royalty Theatre, September 3rd-November 21st, and at the Vaudeville Theatre, November 23rd-December 19th, 1921.

JONES, Robert Edmond.

276 "Richard III": The Tower of London (used as a permanent setting).

277 "George Washington": The Tent Scene.

278 "The Seven Princesses."

BAUMEISTER, Willy.

279 "Freiheit."

POUTSMA, J. T., and MELSERT, M.A.v.d.Lugt.

280 "Marikken van Nijmeghen."

KEMPIN, Kurt.

281 "Ein Geschlecht" (by Fritz von Unruh).

GLIESE, Rochus.

282 "Don Juan," Act I, Scene 1.

KEMPIN, Kurt.

283 "The Magic Flute."

GLIESE, Rochus.

284 "Don Juan," Act I, Scene 3.

GRANVAL, Charles (Comédie Française).

285 "Les Fourberies de Scapin" (by Molière).

Produced at the Comédie Française, Paris, January, 1922.

KLIJN, E. C. W.

286 "The May Dream" (by A. S. C. Adama van Scheltema).

CZIOSSEK, F.

287 "King Nicolo."

Produced at the Wurt-Landestheater, Stuttgart.

SCHERL, F. X.

288 "Gas."

MOLKENBOER, Antoon.

289 "Play of St. Francis."

PANKOK, Bernhard.

290 "Don Juan."

RONSIN.

291 "Romeo and Juliet": The Tomb.

Produced at the Comédie Française, Paris, 1920.

SCHERL, F. X.

292 "Gas."

ARAVANTINOS.

293 "Ritter Blaubart," Act III.

Produced at the Berlin State Opera House, 1920.

GIBBONS, Arnold O.

294 "Faust" (Scene V, Auerbach's Cellar).

HOLME, Geoffrey, and SHERINGHAM, George.

295 "Wapping Ballet," one of a series of Scenes designed for the Londoner.

VENESS, W. S.

296 "The King's Jewry" (by Halcott Glover): Act I.

Produced at the Everyman Theatre, Hampstead.

PRENTICE, Herbert M.

297 "As You Like It": The Duke's Palace.

SHELVING, Paul.

298 "The Romantic Young Lady."

BULL, John.

299 Garden Scene.

HILL, E. St. Leger.

300 Design for a permanent Stage Setting for a Repertory Theatre.

ENSOR, Aubrey Collen.

301 "The Merry Wives of Windsor," Act III, Scene 1: A Field Near Frogmore.

MACDERMOTT, Norman.

302 "Arms and the Man," Act II (by Bernard Shaw).

Produced at Everyman Theatre, March 1921.

303 "King Lear" (opening of play—Lear Dominant).

To be produced at Everyman Theatre, Autumn, 1922.

304 "King Lear" (close of play—Lear crushed).

To be produced at Everyman Theatre, Autumn, 1922.

WOLMARK, Alfred.

305 "Hamlet."

306 "Cleopatra."

KRUGER-GRAY, George.

- 307 "Henry V."
Produced by Sir John Martin Harvey.
- 308 "Hamlet" (Graveyard Scene).
Produced by Sir John Martin Harvey at Covent Garden Opera House, 1920.

FRASER, Claud Lovat.

- 309 Ballet Stage for Madame Karsavina.
- 310, 311 "The Beggar's Opera" (2).
Produced at the Lyric Theatre, Hammersmith, June, 1920.
- 312 "The Rivals" (by Sheridan).
- 313 "Nursery Rhymes" designed for Madame Karsavina.
- 314 "La Serva Padrona" (by Pergolesi).
Produced at the Lyric Theatre, Hammersmith, January, 1919.
- 315 "As You Like It": Forest Scene.
- 316 "As You Like It": Duke Frederick's Courtyard.

THOMPSON, Woodman.

- 317 "Romeo and Juliet": Capulet's Hall.
- 318 "Romeo and Juliet": A Street in Verona.
- 319 "Romeo and Juliet": Juliet's Garden.

These models are all made from one permanent and convertible skeleton set. In the original production at Carnegie Institute the play was given as written, with all its twenty or twenty-four changes of scene, and all the scene shifts were made in the dark.

Produced at the Carnegie Institute.

MACDERMOTT, Norman.

- 320 "The Vikings at Helgeland" (by Ibsen), Act V.
- 321 "The Terrible Meek" (by Charles R. Kennedy).

ASHWORTH, George Bradford.

- 322 "Herod" (by Stephen Philips).

RUMBOLD, Hugo.

- 322A "La Fille de Madame Angot" (last Act).
- 323 "A Whackeray for Thackeray" (Music by Hugo Rumbold). From the Revue, "A to Z."
Produced at the Prince of Wales' Theatre.

ROOM IV.—GERMANY

POELZIG, Hans.

324 Costume Design for Ophelia in "Hamlet."

325 Costume Designs for Hamlet and the Ghost in "Hamlet."

KEMPIN, Kurt.

326 Design for Setting for "Samson and Delilah."

327 Designs (3) for "The Magic Flute."

328 Design for Setting for "Demetrius."

329 Design for Setting for "Aïda."

330 Design for Setting for "The Woman without a Shadow."

ARAVANTINOS, P.

331 Design for a Ballet.

332 Design for Stage Setting for "The Woman without a Shadow" (by Strauss).

MAHNKE, Adolf.

333 Design for Scenery for "Meroc."

WILDERMANN, Hans.

334, 335 Designs (2) for Stage Settings for "Parsifal."

LUCKHARDT, W.

336 Model of a Theatre.

336A Model of a Theatre.

SIEVERT, Ludwig.

337 Design for Scenery for "Judith."

POELZIG, Hans.

338—341

Salzburg Theatre :—

(a) First plan : Front, Sides, Back, Interior.

342—343

Designs (2) for Scenery for "Hamlet."

ORLIK, Emil.

344 Rehearsal of "Faust."

SIEVERT, Ludwig.

345—346

Designs (2) for Scenery for "The Magic Flute."

GUTZEIT, Kurt.

- 347 Designs (4) for Stage Setting for "Faust" (by Goethe) : (a) Prologue.
Heaven.
Design for Scene for "Leonce and Lena" (by George Büchner).
Produced at Munich.
Design for Stage Setting for "The Fool and Death" (by Hofmannsthal).

GUDURIAN, P. G.

- 348—350
Designs (6) for Scenery for "Die Wandlung" (by Toller).

STERN, Ernst.

- 351 Costume Design for "Lysistrata."

KAHLE, Kurt.

- 352 Costume Designs for Dancers.

STERN, Ernst.

- 353 Costume Designs (2) for "Der Weisse Heiland" (by Gerhardt Hauptmann).
354 Design for Stage Setting for "Der Weisse Heiland" (by Gerhardt Hauptmann).
355 Design for Scene for "The Green Flute."
Produced at the Deutsches Theatre, Berlin.
356 Design for Scene for "Much Ado About Nothing."
357 Design for Scene for "Don Juan."
358 Design for Scenery for "Danton" (by Romain Rolland).
359 Design for Stage Setting for "The Miracle."
Produced by Max Reinhardt in London.
360 Design for Stage Setting for "Sumurun."
Produced at the Deutsches Theatre, Berlin.
361 Design for Stage Setting for "The Green Flute."
Produced at the German Theatre, Berlin.
362 Design for Stage Setting for "The Tempest."
Produced by Max Reinhardt.
363 Design for Scene for "Don Juan."
364 Design for Scene for "The Two Shepherdesses."
365 Design for Scene for "Turandot."
366 Design for Scene for "Ariadne at Naxos."
367 Design for Stage Setting for "The Miracle."
Produced by Max Reinhardt in London.
368 Costume Design for "Lysistrata."

KAHLE, Kurt.

369 Costume Designs for Dancers.

GUDURIAN, P. G.

370 Designs for Costume: Rudiger, Leonore.

371 Designs (2) for Scenery for "Schloss Wetterstein" (by Wedekind).

372—373

Designs for Scenes and Costumes for "Die Wandlung."

REIGBERT, Otto.

374 Design for Scene for "The Son."

375 Design for Scenery for "Caesar and Cleopatra."

376 Design for Scene for "Caesar and Cleopatra."

377 Design for Scene for "Caesar and Cleopatra."

378 Design for Scene for "The Son."

379 Design for Scene for "The King" (by Johst).

380 Design for Scene for "Die Verschwörung des Fiesko."

381—382

Costume Designs.

KEMPIN, Kurt.

383 Designs (2) for Scenes for "Lohengrin" showing views from right and from left.

Produced at the Hessisches Landestheater, Darmstadt, 1912.

384 Design for Scene for "Torquato Tosso."

SIEVERT, Ludwig.

385—387

Designs (3) for Scenery for "Orpheus and Eurydice."

388 Design for Scene for "Parsifal."

389 Design for Scenery in "Judith."

WILLENZ, Maria.

391, 392 Costume Designs.

FREY, Maxim.

393 Design for Scene for "St. Jacobs Fahrt."

394 Design for Scene for "St. Jacobs Fahrt."

395 Design for Scenery for "Götterprüfung" (by Eisner).

396 Design for Scene for "Pericles of Tyre."

397 Design for Scene for "Pericles of Tyre."

398 Design for Scene for "Pericles of Tyre."

KLEIN, César.

- 399 Design for Scenery for "When we Dead Awake" (by Ibsen).
- 400 Design for Scenery for "From Dawn to Midnight" (by Kaiser).
- 401 Design for Scenery for "Hölle weg Erde" (by Kaiser).

STROM, Knut, and GLIESE, Rochus.

- 402-409 Designs (8) for Scenery for "Macbeth."
- 410, 411 Costume Designs for "Macbeth."
- 412 Design for Stage Setting for "The Piccolomini."
- 413 Design for Stage Setting for "The Piccolomini."

RICHTER, Klaus.

- 414 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Guillotine.
- 415 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Court of Justice.
- 416 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: White House.
- 417 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Gaming Table.
- 418 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Street Scene.
- 419 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Barricade.
- 420 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Café (drop-scene).
- 421 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Café Marquee.
- 422 Design for Scene for a Drama of the Revolution, to be produced at the Grand Theatre, Berlin: Prison.

HAY, Julius.

- 423-424
Designs (2) for Scenery for "Timon of Athens." 1920.
- 425-426
Designs (2) for Scenes for "Othello." 1921.

CZIOSSEK, Felix.

- 427-428
Designs (4) for Stage Scenery. 1921.
- 429 Designs (2) for Stage Scenery. 1920, 1921.
- 430 Designs (2) for Stage Scenery. 1921.

PANKOK, Bernhard.

431—434

Costume Designs (4) for "The Magic Flute": Tamino, Peasant, Sarestro, the Prologue.

SCHUMACHER, Fritz.

435 Designs of Adaptable Apparatus for Theatre Scenery.

436 Designs of Adaptable Apparatus for Theatre Scenery.

SUHR, Edward.

437 Design for Stage Setting for "Käthchen von Heilbron" (by Von Kleist).

Produced at Dusseldorf Theatre, 1919.

ORLIK, Emil.

438 Costume Design for "The Thieves": Spiegelberg.

439 Design for Scene in "A Winter's Tale."

KAUFFMANN, Oskar,

440 Theater am Kurfürstendamm at Berlin: Proscenium.

ORLIK, Emil.

442—444

Designs (3) for Scenes for "A Winter's Tale." 1905.

445—446

Costume Designs (2) for "A Winter's Tale."

447—447A

Costume Designs (3) for "The Thieves": Franz-Moissi, Alte Mor and Schildkraut.

CZIOSSEK, Felix.

448—449

Designs (4) for Settings for "King Nicolo."

450—451

Designs (4) for Stage Scenery. 1920, 1921.

SCHEURICH, Paul.

452 Design for Scene for "The Crown Prince."

453 Design for Scene for "The Crown Prince."

SUHR, Edward.

454, 455 Designs (2) for Stage Setting for "Käthchen von Heilbron" (by Von Kleist).

Produced at Dusseldorf Theatre, 1919.

TANNENBERG, Winkler.

- 456 Design for Scenery for "Der Tausch" (by Handel).
Produced at the Tribune Theatre, Berlin.
- 457 Design for Scenery for "The Magic Flute," Act II, Sc. 2.
- 458 Design for Scenery for "Vezier von Lenkoran" (Act II, Scene 5).
- 458A Marionettes (3) for the Chinese Opera, "Der Kreidkreis": Herr Ma, Herr Ma's Friend, Landlord.

SCHUMACHER, Fritz.

- 459—460
Designs (2) for Scenery for "Manfred."

CZIOSSEK, Felix.

- 461—463
Designs (3) for Scenery for "King Nicolo" (by Wedekind).

SCHUMACHER, Fritz.

- 464 Design for Scene for "Macbeth" (Act III).
- 465—466
Designs (2) for Scenery for "Macbeth."
- 467 Design for Scene for "Manfred" (Act I).

BERGER, Ludwig.

- 468—469
Designs (2) for Scenery for "Much Ado About Nothing."
- 470 Design for Scenery for "Hamlet."

DELAVILLA, F. K.

- 471 Design for Scenery for "Alcestes" (by Von Glück).
- 472—474
Designs (3) for Scenery for "The Woman Without a Shadow."

GLIESE, Rochus.

- 475 Costume Designs for "Jeppe vom Berge" (by Holberg).
- 476 Costume Designs (2) for "Jeppe vom Berge" (by Holberg).
See also STROM, KNUT and GLIESE, ROCHUS.

BERGER, Ludwig.

- 477—478
Designs (2) for Scenery for "Measure for Measure."

ROOMS V., VI.—GREAT BRITAIN—AMERICA

SACHS, Edwin.

- 486 Model of Auditorium of Covent Garden Opera House.
Lent by Mrs. Sachs.

MACDERMOTT, Norman.

- 486A Architectural Model of a proposed new building for the Everyman Theatre, London.

SIMMONDS, William G.

- 487 Head of a Marionette (a Trojan).
Lent by Professor Rothenstein.
488 Group of Marionettes: Light o' Love, Old Man in Black, Dryad and Young Centaur.
489 Small Puppet Show with figures. (Guignol.)
490 Set of Puppets for Punch and Judy. (Guignol.)
Lent by the Hon. Mrs. Claude Biddulph.

BULL, John.

- 491 Design for Scene in "Aladdin": The Top of the Mountain.
Produced at the Empire Theatre, London, 1912.
492 Design for Scene in "Aladdin": The Road to the Palace.
Produced at the Empire Theatre, London, 1912.
493 Design for Scene in "The Coming Race" (by Lord Lytton):
A Garden in an Underground City.
Produced at St. George's Hall, London, 1904.
493A Design for Drapery Set in Empire Design.
Produced at the Empire Theatre of Varieties, London, 1902.

BIDDLE, Marjorie.

- 494 Costume Designs (2) for Ballet to the music, "L'Apprentier Sorcier."
495 Designs (2) for Masks for the Theatre.

WEIGALL, Arthur.

- 496 Designs for Scenery for "A Winter's Tale": Leontes' Palace, and Polixenes' Palace.

GRIMMOND, William.

- 497 Costume Design for Klesh in "A Night at an Inn" (by Lord Dunsany).
Produced by the Unnamed Society, Manchester, 1921.
498 Setting for "The Preservation of Daniel" (by F. Sladen-Smith).
Designed for a curtained stage.

499 Design for Stage Setting for " St. Simeon Stylites " (by F. Sladen-Smith).

Produced by the Unnamed Society, Manchester, 1919, and 1921-22.

500 Costume Design for Arphaxad in " The Tower of Babel " (by F. Sladen-Smith).

Produced by the Unnamed Society, Manchester, 1920.

501 Costume Design for Uzal in " The Tower of Babel " (by F. Sladen-Smith).

Produced by the Unnamed Society, Manchester, 1920.

502 Costume Design for Havilah in " The Tower of Babel " (by F. Sladen-Smith).

Produced by the Unnamed Society, Manchester, 1920.

503 Costume Design for the Queen in " The Tower of Babel " (by F. Sladen-Smith).

Produced by the Unnamed Society, Manchester, 1920.

GIELGUD, John.

504 Fantastic Design for a Small Theatre.

HILL, E. St. Leger.

505 Sketch Design for Costumes and Grouping for Act II of " All for Love " (by Dryden).

Produced at Merton College, Oxford, February, 1922.

506 Design for a " Toy Ballet."

COSOMATI, Aldo.

507 Design for Stage Setting for " The Tragedy of Mr. Punch."

Produced by the Grand Guignol Company at the Little Theatre, December, 1920.

SHERINGHAM, George.

508 Sketch for Scene in " The Sneezing Charm."

509 Designs (2) for Costumes in " The Sneezing Charm " : A Lady of the Harem, the Head Eunuch.

510 Designs (3) for Costumes for " The Swinburne Ballet."

STORIE, Andrew.

511 Costume Design for a Ballet : Tibetan Dancer.

MARZA, I.

512 Design for Carnival Dress.

HORN, Isabel.

513 Sussex Mummers in the Home-made Costumes, decorated with rags and coloured paper, worn in the old folk-play, " King George and the Turkish Knight " : King George, Turkish Knight, Twin Twain and Father Christmas.

ADSHEAD, S. D.

- 514 Designs for Costumes (4) in "Le Bourgeois Gentilhomme," by Molière :
Cleonte en Turc, Dorimene Marquise, Madame Jourdain, Monsieur
Jourdain.

STEWART, William.

- 515 Design, Full Set, for "Allah's Orchard" : Ruins Scene.
Produced at the Theatre Royal, Hanley, June, 1918.

STOWITTS, H. J.

- 516 Design for Stage Setting for "The Bucolics."

BERNARD, Oliver P.

- 517 Design for Act I, "Tristan and Isolde." Composite Treatment with
Draperies and concentration of Lighting.
*Produced by the British National Opera Company, Covent Garden,
May, 5th, 1922.*
- 518 Design for Act II of "Tristan and Isolde."
*Produced by the British National Opera Company, Covent Garden,
May 5th, 1922.*
- 519 Design for Act III of "Tristan and Isolde."
*Produced by the British National Opera Company, Covent Garden,
May 5th, 1922.*
- 520 Design for Stage Setting for "The Magic Flute." Symbolic Treat-
ment with Draperies showing centre motive of Temple of the Sun.
*Produced by the British National Opera Company, Covent Garden,
May, 1922.*
- 521 Design for Stage Setting for "The Magic Flute." Section of centre
motive for Temple of Wisdom and Terrible Doors.
*Produced by the British National Opera Company, at Covent Garden,
May, 1922.*
- 522 Design for Stage Settings for Acts II and III of "Madame Butterfly."
Idealistic Treatment with Draperies for Composite Setting of both
interior and exterior scenes of this opera.
*Produced by the British National Opera Company, at Covent Garden,
May, 1922.*

ADSHEAD, S. D.

- 523 Design for Scene in "The Tempest."
524 Design for Scene in "The Tempest."

ARMFIELD, Maxwell.

- 525 Group of Strolling Players, and a page from the producer's movement-
script, "The King's Progress."
*Written and produced by Constance Smedley, at the Greek Theatre,
Berkeley, California, 1919.*

- 525^A Designs for Costumes for Florizel and Perdita in "A Winter's Tale."
Produced at the Berkeley Theatre of Allied Arts, and also at The Little Theatre, New York.
- 526 Costume Design for "Miriam."
- 527 Costume Designs for "Merry Christmas, Daddy," by Mary Austin.
 "The Fairy Princess," Delia.
- 528 Designs for Stage Setting and for selected Costumes (2) for "Merry Christmas, Daddy," by Mary Austin.
Produced at Cohan and Harris Theatre, New York.
- 529 Design for Scenery for Greek Stage.
- 530 Designs for Silver ware and for a small Window-poster Head for
 "A Winter's Tale."
Produced at the Berkeley Theatre of Allied Arts, and at The Little Theatre, New York (special matinées).
- 531^I Poster Design for "Miriam," a Biblical Music Drama by Constance Smedley and Maxwell Armfield.
Produced at the Greek Theatre, Berkeley, California, 1919.

HARRIS, George W.

- 532 Costume Design for Pantaloon in "Fifinella."
Produced at the Scala Theatre, 1920.

HOPPE, E. O.

- 533 Design for a Curtain in a Cabaret.
- 534 Design for Setting for Act II of the Marionette Play, "The Lady in the Moon."
- 535 Costume Design for the Little Faun in "The Lady in the Moon."
- 536 Costume Design for the Lady in the Moon in "The Lady in the Moon."
- 537 Costume Design for the Man in the Moon in "The Lady in the Moon."

DESBOROUGH, Philip.

- 538 Design for Interior and Exterior (same set, different backcloth).
- 539 Design for Scene for one of Shakespeare's Plays or for a Russian Ballet.

DOYLE, Norah.

- 540 Design for Stage Grouping for "Coriolanus."
Produced at the Saraswati Theatre, Lahore, India, in November, 1913.
- 541 Designs for Scenes for "Daler Kaur" (by Bawa Budh Singh).
- 542 Costume Design for Beatrice in "Much Ado about Nothing."
Produced at the Gaiety Theatre, Manchester, December 27th, 1909.
- 543 Costume Design for Hero in "Much Ado about Nothing."
Produced at the Gaiety Theatre, Manchester, December 27th, 1909.

WALSHE, Christina.

- 544 Design for Scene in "Bethlehem."
Produced at Glastonbury School Festival, 1915.
- 545 Backcloth Design for "Oithona."
Produced at Glastonbury School Festival, 1915.

LOWY, May.

- 546 Figure Study : Dancing Lady with Shawl.

SHELVING, Paul.

- 547 Design for a Backcloth for "Kit and the Cockyolly Bird," a Cannibal Island.
Produced by the Birmingham Repertory Theatre.

AMERICA

GEDDES, Norman Bel.

- 548—555 Photographs (8) of Designs for Stage Setting of Dante's "Divina Commedia."
- 556 Plan of the Stage for Dante's "Divina Commedia."

JONES, Robert Edmond.

- 557 Photograph of Model of Scene in "Macbeth."
Produced at Plymouth Theatre, New York.
- 558 Design for Stage Setting for "Swords."
Produced by Brock Pemberton.
- 559 Design for Scenery for "Richard III" : The Wooing of Lady Anne.
Produced by Arthur Hopkins.
- 560 Figure of The Sweetmeat Seller in "Til Eulenspiel."
Produced by Nijinsky at the Metropolitan Opera House, New York.
- 561 Design for Scenery for "Macbeth."
- 562 Design Showing Arrangement of Figures for a Community Drama.

JONSON, Raymond.

- 563 Design for Scene in "Mrs. Warren's Profession" (by Bernard Shaw), Act I.
- 564 Design for Scene in "Mrs. Warren's Profession," Act IV.
- 565 Design for Scene in "The Philanderer" (by Bernard Shaw).

JONES, Robert Edmond.

- 566—571
Designs (6) for Scenery for "The Cenci." *Lent by Mrs. Hopgood.*

WEERTH, Ernest de.

- 572 Design for Scenery for Act IV of "Joan of Arc."
Margaret Anglim Production.
- 573 Design for Scenery for one of Shakespeare's Tragedies.
- 574 Photograph of a Design : Abundance.

JONSON, Raymond.

- 575 Design for Forest Scene in "Deirdre of the Sorrows" (by Synge).

WEERTH, Ernest de.

- 576 Photograph of Design for Scenery for "Akenaton."
- 577—578
Designs (2) for Scenery for "Akenaton."
- 579 Photograph of Scenery for "The Trojan Women."

WENGER, John.

- 580—581
Designs (2) for Stage Setting for a Ballet.
Produced at the Capitol Theatre, New York, and at the Rivoli Theatre, New York.
- 582 Design for Stage Setting (Act I) for "Petrouchka."
Produced at the Metropolitan Opera House, New York.
- 583 Design for Scenery for Anitra's Dance.
- 584 Design for Stage Setting for an Interior.
- 585 Design for Stage Setting for "Carnival."
Produced at the Capitol Theatre, New York.
- 586 Design for Stage Setting for an Imaginative Play.
- 587 Design for Stage Setting for a Recital.

IORELIK, Mordecai.

- 588—591
Designs (4) for Scenery for "The Power of Darkness" (by Tolstoi).
- 591A Colour Analysis of "The Power of Darkness" (by Tolstoi) :—
- Act I. Opening Scene.—Anisya and Nikita : Love Scene. Enter Matryona (abrupt change here). The Conference : Nikita Swears Falsely. Also : Enter Akim.—Nikita Repulses Marina.
- Act II. Peter is Poisoned. His Money is Stolen.
- Act III. Nikita Turns to Akoulina.—Adultery, Drunkenness and Misery in the Household.—The Quarrel. Akim Leaves the House.
- Act IV. Nikita Smothers the Baby.—He Becomes Conscience-stricken.
- Act V. Nikita is Unable to Face the Wedding Guests. Nikita's Talk with Mitritch.—Nikita Confesses. Closing Scene.

ROOM VII.—FRANCE, ITALY, Etc.

GEMIER, Firmin, and BATY, Gaston.

592 Fixed Scene, with movable properties, for "Faust."

593 Fixed Scene, with movable properties, for "Les Caprices de Marianne."

JOUVET, Louis.

594, 594A Plans (2) of Stage for "Le Pauvre sous l'Escalier" (by Ghéon).
1919, 1921.

Théâtre du Vieux-Colombier, Paris.

BERTIN, E.

595 Design for Stage Setting for "Œdipus."

LAGLENNE, Jean F.

596 Costume Design for Eliante in "Le Misanthrope" (by Molière).

„ Costume Design for Célimène in "Le Misanthrope" (by Molière).

„ Costume Design for Alceste in "Le Misanthrope" (by Molière).

„ Costume Design for Arsinoé in "Le Misanthrope" (by Molière).

„ Costume Design for Oronte in "Le Misanthrope" (by Molière).

„ Costume Design for Philinte in "Le Misanthrope" (by Molière).

DOMERGUE, Jean Gabriel.

597 Design for the Stage Setting of the Musical Tragedy, "Arlequin."

598 Design for the Stage Setting of the Musical Tragedy, "Arlequin."

599 Design for the Stage Setting of the Musical Tragedy, "Arlequin."

600 Design for the Stage Setting of the Musical Tragedy, "Arlequin."

601 Design for the Stage Setting of the Musical Tragedy, "Arlequin."

602 Design for the Stage Setting of the Chinese Play, "Sin."

603 Design for the Stage Setting of the Chinese Play, "Sin."

604 Design for the Stage Setting of the Chinese Play, "Sin."

FAUCONNET.

606 Designs (6) for Costumes for "A Winter's Tale": Paulina, Polixenes
Hermione, Dion, Leontes, Antigonus.

Théâtre du Vieux-Colombier, Paris.

PARIS: THEATRE DU VIEUX-COLOMBIER.

607 Stage and Setting of the "Vieux-Colombier," 1919 (by Louis Jouvet).

JOUVET, Louis.

608 Design for Scenery for "La Mort de Sparte," 1921.

Théâtre du Vieux-Colombier, Paris.

609 Stage Setting for "Pelléas et Mélisande."

Théâtre du Vieux-Colombier, Paris. Produced in New York, 1919.

PARIS : THEATRE DU VIEUX-COLOMBIER.

- 610 Interior of the "Vieux-Colombier," 1919 (by Louis Jouvet).
611 Interior of the "Vieux-Colombier" in 1913 (by Louis Jouvet).

JOUVET, Louis.

- 612 Study for Setting of "Twelfth Night." 1919.
Théâtre du Vieux-Colombier, Paris.
613 Study for Setting of "Twelfth Night," 1920.
Théâtre du Vieux-Colombier, Paris.
614 Design for Scenery for "La Mort de Sparte." 1920.
Théâtre du Vieux-Colombier, Paris.
615 Study for Setting of "Le Pauvre sous l'Escalier."
Théâtre du Vieux-Colombier, Paris.

GEMIER, Firmin, and BATY, Gaston.

- 616 Design for Scenery for "Le Simoon" (by H. R. Lenormand).

GAMPERT, Louis.

- 617 Costume Design for "Les Fourberies de Scapin" (by Molière):
Valet de Léandre.
Théâtre du Vieux-Colombier, Paris.

DETHOMAS, Maxim.

- 618 Costume Designs (2) for Isabelle, Ariste and Leonore in "L'École de Maris" (by Molière).
Théâtre du Vieux-Colombier, Paris.

GHEORE, Henri.

- 619 Design for Costume for Le Fruitier in "Le Pauvre sous l'Escalier."
Théâtre du Vieux-Colombier, Paris.
,, Design for Costume for Le Fleuriste in "Le Pauvre sous l'Escalier."
Théâtre du Vieux-Colombier, Paris.

GRANT, Duncan.

- 620 Costume Design for Attendant of the Countess in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.
,, Costume Design for Gentleman in the Suite of the Duke in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.
,, Costume Design for Captain of the Guard in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.
,, Costume Design for Attendant of the Countess in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.
,, Costume Design for Gentleman in the Suite of the Duke in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.
,, Costume Design for Attendant of the Countess in "Twelfth Night."
Théâtre du Vieux-Colombier, Paris.

MORAX, J.

- 621 Design for Stage Setting of " King David " : Michal's Chamber.

MALPIERO, G. F.

- 622 Designs (7) for Scenes for " Orpheus " :

I Vagabondi, A Vespro, Il Retorno, L'Ubriaco, La Serenata, Il Campanarro, L'Alba delle Ceneri.

CINGRIA, A.

- 623 Costume Designs (2) for " King David " : Soldiers of Joab, Equerry of Urie.
624 Costume Design for " King David " : Equerry of Goliath and Driver of King Akis.
625 Design for Stage Setting for " King David."
626 Costume Design for " King David " : Equerry and Servitor of Saul.
627 Costume Design for " King David " : Philistine Ensign.

PRAMPOLINI, E.

- 628 Costume Design for Circe in " Glauco."
629 Design for Scenery for " La Nuit Métallique."
630 Design for Mask for " Renaissance de l'Esprit."
631 Design for Scenery.
632 Costume Design for " La Nuit Métallique."
633 Design for Mask for " Renaissance de l'Esprit."

MARC-HENRI and LAVERDET, Messrs.

- 634 Design for Stage Setting for Act I, " L'Homme à la Rose " (by Henri Bataille).
Produced at the Théâtre de Paris, 1920.
635 Design for Stage Setting for Act II, " L'Homme à la Rose."
Produced at the Théâtre de Paris, 1920.
636 Sketches for Scenes 1 and 2 of " Romeo and Juliet."
Produced at the Théâtre de la Comédie Française, Paris, 1920.
637 Sketches for Scenes 3, 6, and 7, " Romeo and Juliet."
Produced at the Théâtre de la Comédie Française, Paris, 1920.
638 Design for Stage Setting for " Fun of the Fayre," Scene 1.
Produced at the London Pavilion, 1921.
639 Costume Designs for " The Fun of the Fayre."
Produced at the London Pavilion, 1921.

- 640 Costume Designs for Act I of "The Fun of the Fayre."
Produced at the London Pavilion, 1921.
- 641 Design for Stage Setting for "The Babes in the Wood": Toy Land.
Produced at the Oxford Theatre, London, 1921.
- 642 Design for Stage Setting for "The Babes in the Wood": The Club.
Produced at the Oxford Theatre, London, 1921.
- 643 Design for Stage Setting for "The Babes in the Wood": The Wood.
Produced at the Oxford Theatre, London, 1921.
- 644 Design for Scene for "Cinderella" (Act I, Scene 1).
Produced at Drury Lane Theatre, 1919.

GEMIER, Firmin.

- 645 Stage Setting for "Ædipus," for the Grande Pastorale. 1920.

MEDGES, Ladislas.

- 646 Permanent Stage Setting for Historical Drama.
- 647 Design for Stage Settings (2) for a Burlesque.

GEMIER, Firmin.

- 648 Stage Setting for "Antony and Cleopatra": The Walls of Alexandria.
- 649 Design for Scene in "The Merchant of Venice," 1913.

BERTIN, E.

- 650, 651 Sketch Designs (2) for Stage Setting for "L'Amour Médecin."
Produced at the Comédie Française, Paris, January, 1922.
- 652, 653 Sketch Designs (2) for Stage Setting for "Les Fâcheux."
Produced by the Comédie Française, Paris, January, 1922.
- 654 Costume Designs for the Ballets, etc., of Molière.
Produced by the Comédie Française, Paris, January, 1922.

DRESA.

- 655 Sketch Design for Stage Setting for "Aimer" (by Paul Gerdaldy).
Produced at the Comédie Française, Paris, January, 1922.
- 656 Sketch Design for Stage Setting for "L'Etourdi" (by Molière).
Produced at the Comédie Française, Paris, January, 1922.
- 657 Costume Designs (4) for "L'Etourdi" (by Molière).
Produced at the Comédie Française, Paris, January, 1922.

GRANVAL, Charles.

- 658 Costume Design for "Les Fourberies de Scapin."
Produced at the Comédie Française, Paris, January, 1922.

ROOM VIII.—HOLLAND, AUSTRIA, ETC.

ROOS, J. R. B. de.

- 659 Design for Stage Setting for "La Peri" (by Dukas).
660, 661 Designs (6) for Stage Settings for "Pelléas and Mélisande"
(by Maeterlinck).
662 Design for Stage Setting "Ma Mère l'Oye" (by Ravel).
663 Design (3) for Stage Settings for "Pelléas and Mélisande" (by
Maeterlinck).

LENSVELT, Frits.

- 664 Design for Stage Setting of "The Annunciation" (by Claudel).
665, 666 Designs (2) for Stage Settings for "Le Mariage de Figaro"
(by Beaumarchais).
667 Design for Stage Setting for "Notabilities" (by Kotzebue).
668 Design for Stage Setting for "The Merry Wives of Windsor."
669 Design for Stage Setting for "Faust."
670 Design for Stage Setting for "Gysbrecht van Aemstel."

LENSVELT, Frits, and BRONGER, Nell.

- 671, 672 Costume Designs (4 in each of 2 frames) for "Notabilities"
(by Kotzebue) 1915.

BELGIUM

VAN DE VELDE, Henry.

Theatre for Congress of the Labour Union at Cologne in 1914:

- 673 (a) Plan.
674 (b) Longitudinal Section.

BODENHEIM, Nelly.

- 675 Costume Designs for "Jam o Jam Numar."

ROSSE, Herman.

- 676 Design for a Simple Architectural Stage.
677 Design for a Stage.
678 Design for a Stage.

DAM, Jaap van.

- 679 Design for Stage Setting for "Hamlet."
680 Design for Stage Setting for "Macbeth."
681 Designs (2) for Stage Setting of "The Wandering Jew" (by Temple
Thurston).

WIJDEVELT, H. Th.

- 682 Design for Stage Settings for "Hamlet."

LENSVELT, Frits.

- 683 Design for Stage Setting for " Ædipus " (by Sophocles).
- 684 Designs for Stage Setting for " The Annunciation " (by Claudel).
- 685, 686 Designs (2) for Stage Settings for "De Betoverde Bron" (by A. Verhaegen.)

ROSSE, Herman.

- 687 Design for a Stage with Moving Scenery.
- 688 Design for a Stage.
- 689 Design for Temporary Exhibition Stage.
- 690 Design for Scenery for " Madame Chrysanthème."
- 691 Design for Stage for Grotesque Dance.
- 692 Design for a Small Theatre.
- 693 Design for a Simple Architectural Stage.
- 694 Design for a Simple Architectural Stage.
- 695 Design for a Stage with Moving Scenery.
- 695A Design for Stage Setting.
- 696 Design for Small Dismountable Stage.

HUYSMANS, F.

- 697, 699 Designs (3) for Stage Settings for " The Gods of the Mountain "
- (by Lord Dunsany).

WIJDEVELT, H. Th.

- 700 Design for a National Theatre for Amsterdam : Front View.
- 701 Design for National Theatre for Amsterdam : Grounds.
- 702 Design for National Theatre for Amsterdam : Lake in Grounds.
- 703 Design for National Theatre for Amsterdam : Bird's-eye View of Buildings and Ground.
- 704 Designs for Stage Setting for " Hamlet."
- 705 Design for Stage Setting for " Pandora " (by Arthur Van Schendel).
- 706 Photograph of Stage Setting for " The Merchant of Venice."
- 707 Design for Stage Setting for an Eastern Fairy Tale.
- 708 Design for Stage Setting for " Everyman's Mirror of Bliss."
- 709 Design for a National Theatre for Amsterdam : Interior.
- 710 Design for a National Theatre for Amsterdam : Interior.
- 711 Interior of an Actor's House.
- 712 Design for a National Theatre, to be erected in Amsterdam in 1922 : Plan of Hall.
- 713 Plan of Ground Floor.
- 714 Perspective of Exterior.

BERLAGE, H. P.

715 Design for a Wagner Theatre.

716 Design for Front of a Wagner Theatre.

717 Front View of a Theatre in Amsterdam.

718 Plan of a Theatre.

719, 720 Designs (2) for Stage Settings for "Gysbrecht van Amstel."

LOW, Fritz.

721 Costume Designs.

ROLLER, Alfred.

722 { Design for Stage Setting for "Macbeth" (Act III, Scene 2, and Act IV,
Scene 3): Fores.

{ Design for Stage Setting for "Macbeth" (Act V, Scene 1): Dunsinane.

723 Designs (2) for Stage Settings of "Fidelio" (by Beethoven).

WIMMER.

724, 725 Costume Designs (8).

SCHNISCHEK, M.

726 Costume Designs (4).

LIKARZ.

727 Costume Designs.

STRNAD, Oskar.

728 Interior of a Theatre.

SCHNISCHEK, M.

729 Costume Designs (3).

ROLLER, Alfred.

730 Lithographs (10) of Designs of Scenes in "Coriolanus," 1921.

STRNAD, Oskar.

731 Designs (16) for Scenery for Danton's "Death" (by Büchner).

GRÜNEWALD, Isaäc.

732 Costume Designs (8) for "Samson and Delilah."

733 Designs (2) for Scenes in "Samson and Delilah."

STRNAD, Oskar.

734 Plans (3) of a Theatre.

735 Section of a Theatre (a Project by Strnad).

PAUW and VAN HARDEVELD.

735A Theatre and Small Concert Hall at Heerlen :—

(a) Plaster Model.

ROOM IX.—RUSSIA

GONTCHAROVA, Nathalie.

736 Costume Design for "Triana."

SCHERVASHIDSE, Alexandre.

736A Costume Designs for the Pantomime, "El Dia de Musidora" (music by Constantin Landau).

GONTCHAROVA, Nathalie.

737 Design for Curtain for "Triana" (music by Albeniz).

738 Costume Design for "Rhapsodie Espagnole" (music by Ravel).

SOUDEIKINE.

739 Design for a Curtain.

740 Costume Designs (2).

LARINOW, Michael.

741 Design for Stage Setting for the Ballet, Baba Jaga, in "Contes Russes," Act II (music by Liadoff).

Produced at the Théâtre de Châtelet, Paris, 1917.

BENOIT, Alexandre.

742 Design for Stage Setting for "Le Rossignol" (music by Stravinsky).

743 Design for Stage Setting for "Le Rossignol" (music by Stravinsky).

POLUNIN, Vladimir.

744 Design for Drop Curtain for Cabaret in "Troika."

Produced at the Prince's Gallery Cabaret Performances, Autumn, 1921.

ROERICH, Nicholas K.

745 The Polovetsky Camp: Design for Stage Setting for Diaghliev's Ballet in "Prince Igor."

Presented to the Museum by Comité d'Honneur, Roerich Exhibition, Goupil Gallery, 1920.

GONTCHAROVA, Nathalie.

746 Curtain Design for "Foire Russe."

747—748

Costume Designs (4) for "Coq d'Or" (music by Rimsky Korsakoff).

Produced in Paris, 1914.

749 Costume Design for Orange Seller in "Rhapsodie Espagnole" (music by Ravel).

Produced at St. Sebastian, 1916.

LARINOW, Michel.

- 750 Costume Design for "Contes Naturelles" (music by Ravel).
750A Costume Design for "Contes Naturelles" (music by Ravel).
Produced at the Théâtre de Châtelet, Paris, 1917.
- 751 Costume Design for "Kasatchok" (music by Lord Berners).
- 752 Costume Design for Lèle in "Soleil de Minuit" (music by Rimsky Korsakoff).
- 753 Design for Costume (Kikimora) in "Contes Russes" (music by Liadoff).
- 754 Costume Design for "Le Canari" (music by Lord Berners).
- 755 Design for Drop-scene for "Chout" (music by Prokofieff).
Produced at the Gaieté Lyrique, Paris, 1921.
- 756 Costume Design for Soldier in "Chout."
Produced at the Gaieté Lyrique, Paris, 1921.
- 757 Costume Design for "Chout."
Produced at the Gaieté Lyrique, Paris, 1921.
- 758 Costume Design for Sportsman in "Bova" (music by Liadoff).
- 759 Costume Design for "Valse Sentimentale" (music by Lord Berners).

POLUNIN, Vladimir.

- 760 Design for Tchaikovsky's Overture, "1812."
Produced at the Coliseum, 1914.
- 761 Design for Setting for Act I of "Othello" (Opera by Verdi).
Produced at Manchester, and at Drury Lane Theatre, 1915.

GONTCHAROVA, Nathalie.

- 762 Design for Stage Setting for "Foire Russe" (music by Rimsky Korsakoff).
- 763 Costume Design for Apostle in "Liturgy" (a Mystery Play).
Produced at Lausanne, 1915.
- 763A Costume Design for Israelite Priest in "Liturgy" (a Mystery Play).
Produced at Lausanne, 1915.
- 764 Costume Design for one of the Magi in "Liturgy" (a Mystery Play).
Produced at Lausanne, 1915.
- 765 Costume Design for Cherubim in "Liturgy" (a Mystery Play).
Produced at Lausanne, 1915.
- 766 Costume Design for the Apostle John in "Liturgy" (a Mystery Play).
Produced at Lausanne, 1915.
- 767 Costume Design for Medusa in "Sadko" (music by Rimsky Korsakoff).
Produced in New York, 1915.

KOMISARJEVSKY, Theodore.

- 768 Design for Stage Setting for the last scene of "Gabriel John Borkman"
(by Ibsen).
Produced at the Everyman Theatre, London, 1921.
- 769 Design of Stage Setting for a Harlequinade.
- 770 Design for Scene for "Judas Iscariot": The Cursed Tower.
Produced at the Komisarjevsky Theatre, Moscow, 1915-1916.
- 771 Design for Permanent Proscenium and Street Scene for "Shylock."
- 772 Design for Stage Setting for "La Cenadelle Beffe" (by S. Benelli).
Produced at the Comedy Theatre, London.
- 773 Costume Design for Prologue in "Henry IV."
- 774 Design for Permanent Proscenium, Proscenium Curtains and Wood
Scene (trees suggested by curtains), for "As You Like It."
Produced at the Komisarjevsky Theatre, Moscow, 1915-1916.
- 774A Design for Scene for "Judas Iscariot" (by A. Remizoff): Jerusalem.
Produced at the Komisarjevsky Theatre, Moscow, 1915-1916.

ROOM X.—AMERICA (*cont.*)—PHOTOGRAPHS & MISCELLANEOUS.

AMERICA

SIMONSON, Lee.

- 775 Photograph of Setting for Eden in "Back to Methuselah."
- 776 Photograph of Setting for Mesopotamia in "Back to Methuselah."
- 777 "Back to Methuselah" (by Bernard Shaw): Temple Courtyard.
- 778 "Back to Methuselah" (by Bernard Shaw): Interior of the Temple.
- 779 Photograph of Costume Design for Eve in "Back to Methuselah."
- 780 Photograph of Setting for Interior of the Temple in "Back to Methuselah."
- 781 Photograph of Setting for the Apparation of Lilith in As Far as Thought Can Reach in "Back to Methuselah."
- 782 Photograph of Setting for As Far as Thought Can Reach in "Back to Methuselah."
- 783 Photograph of Setting for Exterior of the Temple in "Back to Methuselah."
- 784 Photograph of Setting for Galway Pier in "Back to Methuselah."
- 785 Photograph of Setting for The Thing Happens in "Back to Methuselah."
- 786 Photograph of Costume Design for The Laphams in "The Rise of Silas Lapham."
- 787 Photograph of Costume Design for Kira in "The Faithful" (by John Masefield).
- 788 Photograph of Setting for "L'Homme à la Rose" (by Henri Bataille): The Cathedral.
- 789 Photograph of Setting for "Liliom" (by Franz Molnar): Amusement Park, Budapest.
- 790 Photograph of Setting for "Liliom" (by Franz Molnar): The Park.
- 791 Photograph of Setting for "Liliom" (by Franz Molnar): Railway Embankment.
- 792 Photograph of Setting for "Liliom" (by Franz Molnar): Liliom's Return.

VIELE, Sheldon K.

- 793 Photograph of The Chapter in "The Cloister" (by Verhaeren).
- 794 Photograph of Setting for The Courtyard in "The Cloister" (by Verhaeren).
- 795 Photograph of Design for Interior Setting for Spanish Play.

GEDDES, Norman Bel.

- 795 Costume Designs (6).
- 796 Photograph of Model of Idol.

GEDDES, Norman Bel.

- 797 Detail of Design for Idol.
- 798 Design for Curtain.
- 799 Design for Boudoir Scene.
- 800 Design for Scene for "King Lear."
- 801 Design for Scene for "King Lear."
- 802 Design for Scene for "King Lear."
- 803 Design for Scene in "Pelléas and Mélisande."
- 804 Design for Scene in "Pelléas and Mélisande."
- 805 Design for Scene in "Pelléas and Mélisande."
- 806 Design for Scene in "Pelléas and Mélisande."
- 807 Design for Scene in "Pelléas and Mélisande."
- 808 Costume Designs for "King Lear."

THROCKMORTON, Cleon.

- 809 Design for the Tower Scene in "The Verge" (by Susan Glaspell).
Produced by the Provincetown Players.
- 810 Design for the Steamer Deck in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.
- 811 Design for The Woods in "The Emperor Jones" (by E. O'Neill).
Produced by the Provincetown Players.
- 812 Photograph of The Conservatory in "The Verge" (by Susan Glaspell).
Produced by the Provincetown Players.
- 813 Photograph of The Tower Room in "The Verge" (by Susan Glaspell).
Produced by the Provincetown Players.
- 814 Photograph of The Slave Market in "The Emperor Jones" (by Eugene O'Neill).
Produced by the Provincetown Players.
- 815 Photograph of the Gorilla Cage in "The Hairy Ape" (by Eugene O'Neill).
Produced by the Provincetown Players.
- 816 Photograph of The Stoke Hole in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.
- 817 Photograph of the Jail in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.
- 818 Photograph of the Forecastle in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.
- 819 Photograph of the Steamer Deck in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.
- 820 Photograph of the Forecastle in "The Hairy Ape" (by E. O'Neill).
Produced by the Provincetown Players.

URBAN, Joseph.

- 821 Photograph of Design of Stage Setting for "L'Amore dei Tre Re":
The Crypt (Act III).
Produced by the Boston Opera Company, 1915.

URBAN, Joseph.

- 822 Photograph of Stage Settings for "Pelléas and Mélisande":
King Arkel's Room; Mélisande's Chamber.
Produced by the Boston Opera Company, 1913.
- 823 Photograph of Stage Setting for "Pelléas and Mélisande":
Mélisande's Chamber.
Produced by the Boston Opera Company, 1913.
- 824 Photograph of Stage Setting for "Monna Vanna" (by Maeterlinck).
Produced by the Boston Opera Company, 1915.
- 825 Photograph of Stage Setting for "The Tales of Hoffmann."
Produced by the Boston Opera Company, 1915.
- 826 Photograph of Design for Setting in "The Merry Wives of Windsor":
Street Scene in Windsor.
Produced during the Shakespeare Celebration, 1916.
- 827 Photograph of Design for Scenery for "The Jewess": Setting for
Cardinal's Cabinet.
Made for the Metropolitan Opera, 1920.
- 828 Design for Scenery for "Parsifal;" Klingsor's Garden.
Made for the Metropolitan Opera, 1920.

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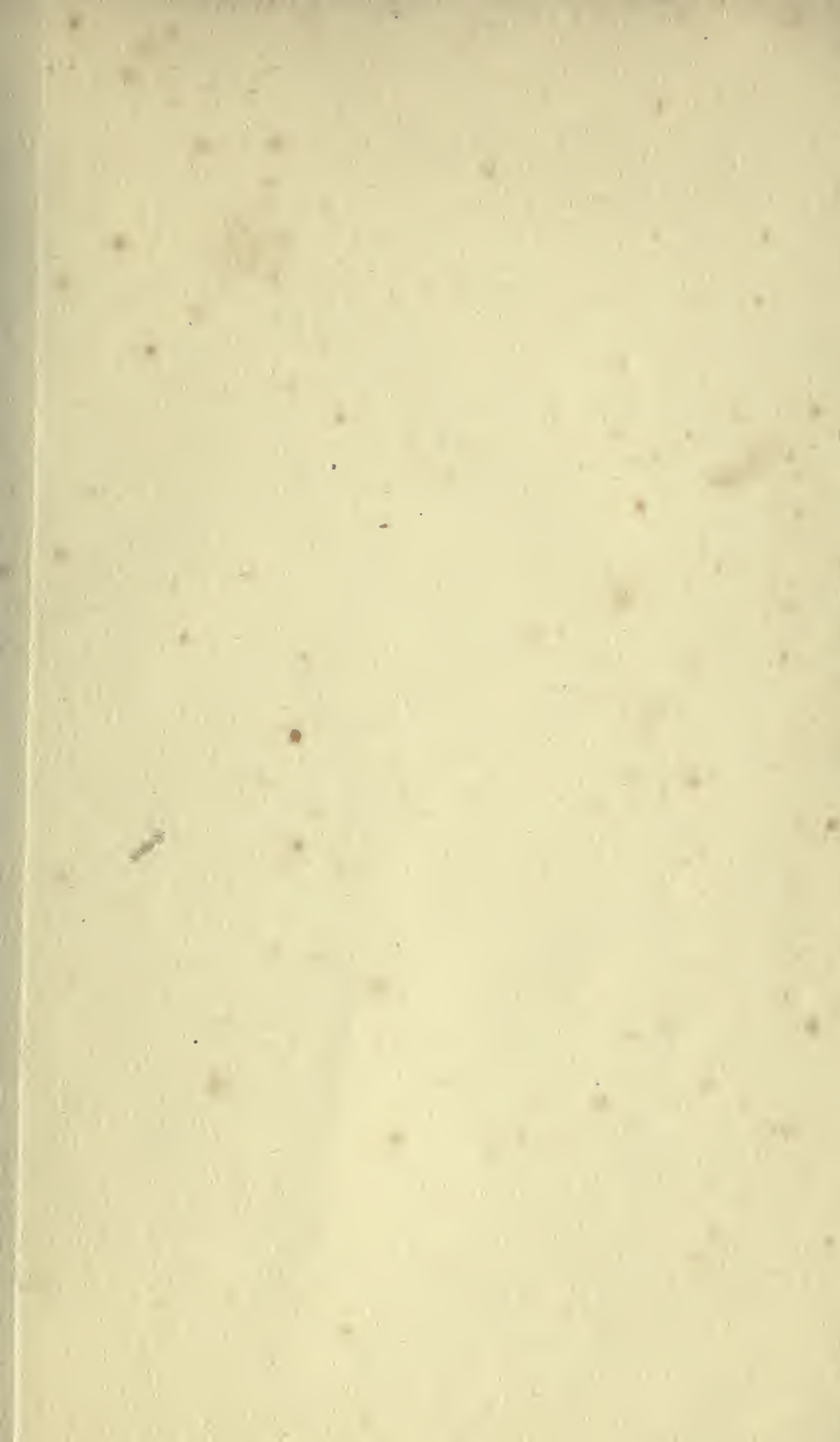
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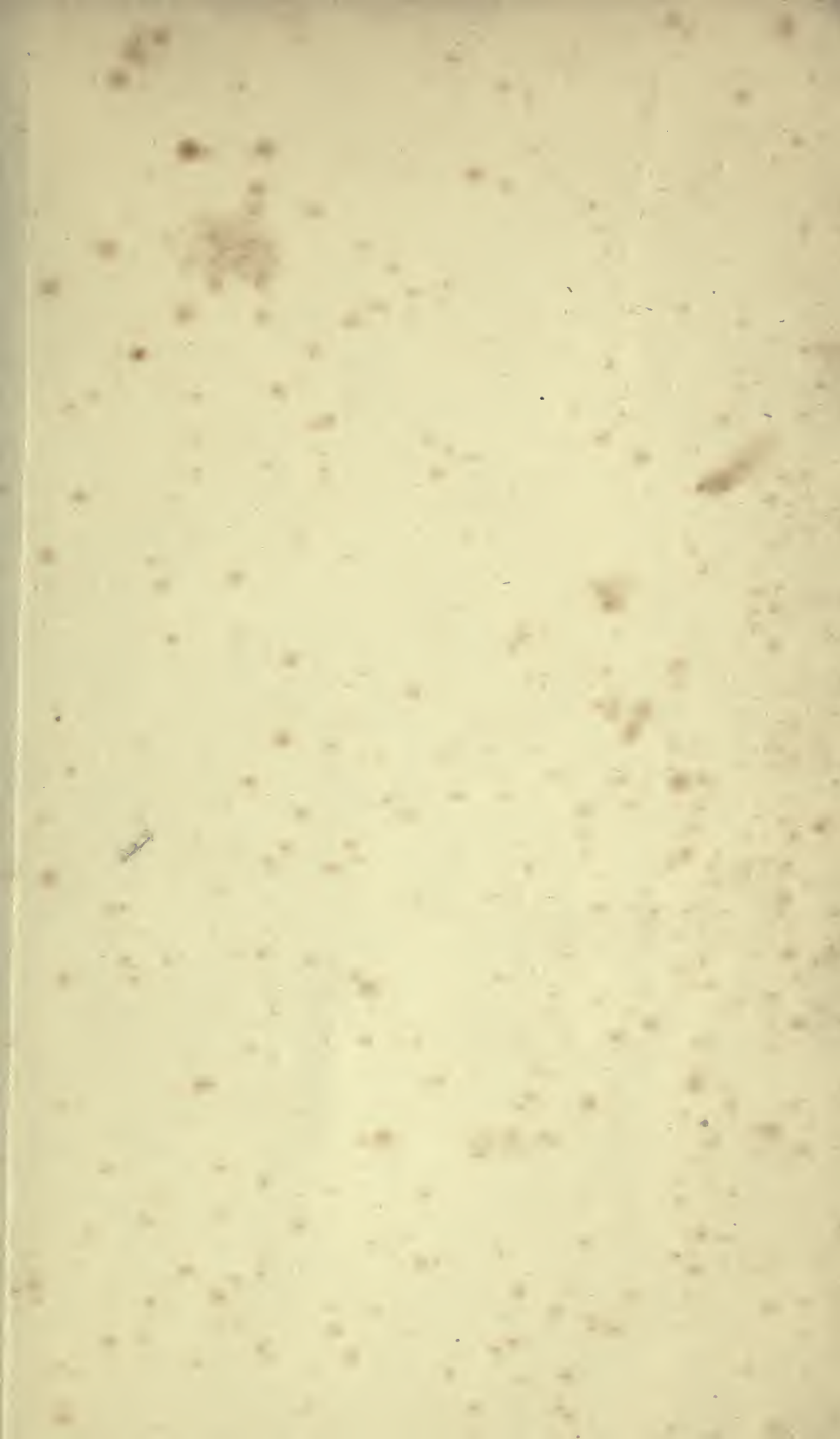
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